



TITLE:

英文要項

AUTHOR(S):

---

CITATION:

英文要項. 中國文學報 1968, 22: i-iv

ISSUE DATE:

1968-04

URL:

<https://doi.org/10.14989/177274>

RIGHT:

ENGLISH SUMMARIES  
of  
THE JOURNAL OF CHINESE LITERATURE

Volume XXII

April, 1968

Edited by

Tamaki OGAWA

Department of Chinese Language and Literature

Faculty of Letters

Kyôto University

I. The Works in the *lien-chu* or “Strung pearls” form by

Lu Chi and Yü Hsin—a comparative study

Hiroshi YOKOYAMA, Tenri University

Yü Hsin 庾信 (513-581), who is generally regarded as the finest practitioner of belles-lettres in the late Six Dynasties, was quite good at writing pieces in the *lien-chu* 連珠 or “Strung pearl” form which had developed in the Han dynasty as a series of political aphorisms put together in parallel style. However, as some scholars remark, Yü Hsin’s *lien-chu* works are fairly different from the traditional ones. This paper tries analyze this point, comparing Yü Hsin’s work with works by Lu Chi 陸機 (261-303), the representative *lien-chu* writer before Yü Hsin.

In the first place, the two poets definitely differ in their selection of topics. Yü Hsin in his *lien-chu* describes the history that he saw with his own eyes—the tragic history which started with Hou Ching’s 侯景 revolt against the Liang government. And his main aim is to present his personal reactions to contemporary events.

Lu Chi, on the other hand, deals with a topic more traditional in *lien-chu* work—the relationship between a man and his sovereign. In

short, Yü Hsin's topic is of a more individual nature, while Lu Chi's is of a more universal nature.

Next, this paper analyzes the structure of each style. In the case of Lu Chi, the sentences or words are arranged to distinguish the various aspects of the topic, while those of Yü Hsin are arranged to repeat the same aspects, which enables the latter's expression to be extremely effective.

Finally, the difference both in the selection of topic and in the structure of the sentences results from the difference in the outlook on the world of the two poets. Lu Chi saw things from the traditional Confucianistic points of view, while Yü Hsin could not see things in a Confucianistic way any longer—he was an aesthete.

## II. Rationality and Irrationality in the Works of Liu Tsung-yüan

Sinji MATSUMURA, Konkô Gakuen

Although Liu Tsung-yüan 柳宗元 (773-817) is highly esteemed today because of the rational quality of his thought, he suffered because of it during his lifetime when rationalism had not yet become a powerful force. By supporting his suffering honesty, however, he was able to make his view of life deeper and more complex. His main concern was with mankind, which can be seen by the fact that the word *sheng-jen* 生人, "the common people", appears again in his writings. He believed in man's strength, but he also refused to ignore man's responsibility. His belief in man's strength, however, is not always firm and, upon occasion, we hear his anguished cry towards "Heaven", *t'ien* 天, towards something that transcends man's strength. The profundities and complexities of his thought are studied as they are expressed in his literary works, and particularly in his funerary inscriptions, his biographies and his verse expressing indignation (*sao* 騷).

### III. The World of the *Sui-yüan shih-hua*

Takashi MATSUMURA, Kyôto University

The book called *Sui-yüan shih-hua* in 16 chapters and with a Supplement in 10 chapters by Yüan Mei 袁枚 (1716-1798) contains more than 4800 poems or lines from poems by over 1700 poets, both known and unknown, of the Ch'ien-lung era (1736-1795). When we analyze the literary theories and the works that appear in the *Sui-yüan shih-hua* we discover that, at long last, there are signs that urban, bourgeois literature is beginning to appear even in the midst of classical Chinese poetry. First of all, Yüan Mei's representative literary theory puts the basic concept of literary creation in the "nature", *hsing-ch'ing* 性情, of the poet himself, thus liberating literature from politics and scholasticism and attempting to let each poet express his own individuality in song. For this reason a poem can be staunchly defended even when it goes against commonly held beliefs. A second indication of the growth of bourgeois elements is that there are poetesses and proletarian poets in the *Sui-yüan shih-hua*, neither of whom had previously appeared often on the poetical scene. Among the proletarian poets there are a tailor, a blacksmith, a gruelseller, a day laborer, a nightsoil collector, male and female servants, and so forth. Finally, and in relation with the popularization of classical poetry, the poets in the *Sui-yüan shih-hua* have begun to emphasize every-day life, familiarity, plainness and humour in the themes of their poetry. In looking at the entire contents of the *Sui-yüan shih-hua* from these various points of view, I believe we can conclude, using a rather bold formula, that new, bourgeois tendencies were being introduced into the world of classical poetry at this time.

#### REVIEWS:

- Howard S. Levy, "The Dwelling of Playful Goddess", Tokyô, 1965;  
Hajime YAGISAWA, "An Exhaustive Study of the *Yu-hsien-k'u*",  
Tokyô, 1967—Yoshitaka IRIYA, Nagoya University  
Kôjirô YOSHIKAWA, "Tu Fu, with Translation into Modern Japanese  
of 97 Poems, with extensive annotation" Vol.1. Tokyô, 1967—  
Ichirô KOMINAMI, Kyôto University  
"Chinese Wit and Humor", translated by Kakuichi SHÔJI, Eikichi

SHIMIZU, Ryôji SHIMURA, 1966, Tokyô, — Hiroshi KÔZEN, Aichi  
Kyôiku University

**BIBLIOGRAPHY :**

A Bibliography of Books and Articles on Chinese Literature published in Japan from July 1965 to December 1966.